

11, 22 Cox and Sons

Stained glass

Catalogues

Misc

Co.



ILLUSTRATED CATALOGUE

OF

DESIGNS

FOR



FOR CHURCHES AND DOMESTIC USE.

THE PROCESS OF PREPARING A STAINED GLASS WINDOW.

THE first step after the design has been selected is to make a full-sized drawing of the window, which represents the exact dimensions of the various parts. Great care must be taken to introduce the lead in positions where its appearance will heighten the effect of the glass by forming bold outlines, such as those which separate the figures from the background, and give a depth of shade in the folds of the drapery. If this idea is kept in mind, the leaden bands will give increased effect to the window; whereas in windows where this is not made a study the effect of the glass is much marred by their prominent appearance.

After the first drawing has been prepared, a second one is traced from it, called a "cutting drawing;" this merely shows the shape and size of each piece of glass to be used. The artist then marks upon this drawing the colours and tints of glass to be selected; this is a process requiring great nicety and judgment. Good windows are often completely spoiled by want of knowledge of harmony of colour on the part of the person who decides upon the shades to be employed; in fact, the general effect of a window badly drawn and well coloured would be far better than that painted from the most perfect cartoon if ill coloured. The glass-cutter next receives the drawing, and from the sheets of various coloured glass chooses the tints marked out, and with a diamond cuts the pieces to the required shapes. Those who have never seen the process of manufacture have little idea of the great number of pieces of glass used to produce a Stained Glass Window; in fact, the process is in many respects analogous to that of mosaic works, except that the various pieces of glass are joined by leaden bands instead of cement.

The next process is the painting of lines and shading, for which purpose the various pieces are temporarily fixed upon a glass easel, when these are laid on with a brush in the pigment used for that purpose, and the parts which are wished to be stained yellow are covered with the preparation of silver, which, when fired, produces that effect. After this is done, all the pieces of glass are removed to the kilns, where they are placed tier above

tier on iron shelves, and then exposed to a heat so powerful that the surface of the glass is fused, and the outlines and shading become vitrified and incorporated with it. Considerable experience is required to stop the "firing" at the right moment, as if this is not done, or if there are any defects in the construction of the kiln, the brilliancy of the glass is materially injured. There is also some risk of the glass cracking if care is not taken to allow it to cool very gradually.

After the first firing many parts require further painting, which being done, they then receive the final firing, and all is ready for the glazier.

The "cutting" drawing before mentioned is now placed on a large board or table, and the various pieces of glass laid upon it in their proper position. The leading up of the window is then commenced. For this purpose leaden bands are used, having a groove on each side. The bands are bent and soldered together in the form indicated by the "cutting drawing," and unite all the various parts into a complete window.

By permission of Messrs PILGRIM & LEFÈVRE, publishers of the engraving of Holman Hunt's "Light of the World," Messrs Cox & Sons are enabled to supply this subject in stained glass. The large window illustrating this subject fixed in St Luke's Church, Philadelphia, in January 1876, is their work. The price of such a window, very highly worked up, is £5 per square foot.

In order to give an idea of the arrangement of the colours in the designs contained in Messrs Cox & Sons' Catalogue of Stained Glass, a few copies have been coloured by hand and bound, and although, of course, they cannot show the richness of the Glass itself, they will be found useful. One of these can be sent for inspection if wished; but, as it is valuable, it must be understood that they are to be returned in a few days; and if not returned, a charge will have to be made. Messrs Cox & Sons have also a number of Photographs of the Cartoons of their Windows, and will gladly send a selection. These will especially show the excellence of the Drawings from which the figure subjects are worked.

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LONDON:

COX & SONS, 28, 29, AND 31 SOUTHAMPTON STREET, STRAND.

STYLES OF ANCIENT STAINED GLASS.

"Storied windows richly dight,
Casting a dim religious light."

LIKE every other branch of ecclesiastical knowledge, that which pertains to stained glass is much more exact than it was a few years ago. The epoch to which even small fragments of ancient windows belong can now generally be ascertained with tolerable precision by rules which have been only recently discovered. The first great step towards a really scientific knowledge of Pointed Architecture was undoubtedly the investigations of the late Mr Rickman, who, in his "Attempt to Discriminate the Styles of English Architecture from the Conquest to the Reformation," published about forty years ago, showed that Pointed Architecture admits of classification, and that it has three principal styles—the *Early English*, the *Decorated*, and the *Perpendicular*, or, as they are now frequently denominated, First, Second, and Third Pointed. A very similar discovery was made by the late Mr Charles Winston with reference to Painted Windows. He devoted a large part of his life to the subject, which he studied with a minuteness and attention to detail never before attempted. Each of the styles into which Rickman divides architecture, is found by Winston to have its counterpart in stained glass. The mullion or transom bar does not more surely show the age of a window than the peculiarities of drawing and colouring demonstrate the period when the glass placed in it was painted.

This process of classification is of the utmost value, not merely on account of its antiquarian interest, but because it promotes discrimination, and consequently tends to substitute for mere vague likes and dislikes, a taste founded on definite and rational principles. Some of the chief criteria of the different styles will therefore be briefly noticed here. But it will be necessary in the first place to make some general observations upon the mode of constructing vitrified paintings of all kinds.

There are two principal kinds of coloured glass—(1) that in which the colour is on the surface only; and (2) that in which the entire substance is coloured. This simple distinction fundamentally affects the whole character and effect of a painted window. The distinction is something like that between the surface-colours of Manchester printed goods and the ingrained colours of ancient tapestry. And the comparison holds with reference to the artistic merits of the different methods. The cheap showy cotton print which steam-power produces by thousands of yards bears the same relation to curiously and patiently wrought needlework that the flashy surface-coloured glass used after the sixteenth century bears to the painted glories of Strasburg Cathedral or King's College Chapel at Cambridge.

When the surface only is coated with colour, it is said to be *enamelled*; but glass coloured throughout its entire thickness is called *pot-metal glass*. When paintings are formed of this material the different pieces are placed together like a mosaic or a tessellated pavement. The main outlines of the design are formed by leads which surround and connect the pieces together, and only the subordinate outlines and shadows are executed by means of a pigment—enamel brown—laid on by the artist. The distinguishing characteristic of this system is that, with the slight exceptions to be mentioned presently, each colour is represented by a separate piece of pot-metal glass. The method continued in use till the sixteenth century, when an ambition to imitate the effects of pictures on canvas induced glass-painters to abandon the ancient principles of their art. "Not content," says Mr Winston, "with carrying mosaic glass-painting to the highest pitch of perfection it had hitherto attained, and with borrowing the excellent drawing and composition of the oil and fresco painters, they strove to render their own art more completely an imitation of nature, and to produce in a *transparent* material the atmospheric and picturesque effects so successfully exhibited by the *reflective surfaces* of oil and fresco paintings. The facility of applying colour to glass with the brush at the pleasure of the artist, afforded by the discovery of the various enamel colours about the middle of the sixteenth century, soon led to their extensive employment." It is a curious circumstance that

though enamel colours have been from very ancient times applied to porcelain, the application of them to transparent glass does not seem to have occurred until so late a date as the middle of the sixteenth century. After that time the new or superficial method rapidly superseded the use of pot-metal, which almost entirely went out of use in the last century. For example, the windows executed after designs by Sir Joshua Reynolds at New College, Oxford, and after designs by West in St George's Chapel, at Windsor, are entirely coloured by enamels and stains. Pictures such as these may have greater variety of tint and less hardness of outline—they may be more *pictorial*, in a word—than the old stained-glass windows. But the gain, such as it is, is effected at an enormous sacrifice. The enamelled or coated windows have not that depth and brilliancy of colour which for good optical reasons can be exhibited only by pot-metal or that in which the tints are, so to speak, ingrained or permeate the entire mass. The windows of the last century have a dingy appearance, which is inevitable, and so far as the colouring is concerned, are not very much superior to the productions of modern art of "diaphane," or the "transparencies" displayed in the streets during public illuminations.

Every art is subject to limitations and restrictions which cannot be disregarded with impunity. If a painter tries to give his work the relief and roundness of sculpture, or if the sculptor overlays his statue with the painter's pigments, each of these transgressors of the inexorable rules of good art, simply spoils his own work. The result of his labours may catch the admiration of the vulgar and thoughtless, but will be consigned to oblivion or contempt when the fashion of the hour changes. The really great achievements of art are those performed by artists who accept patiently and loyally the conditions imposed by their materials and implements. In accordance with this canon of taste, the best painted windows of the Mediæval period show no traces of ambition to imitate canvas pictures. The artificers are not ashamed of the dark outlines produced by the leads, but use them simply and unaffectedly. They know that they cannot rival the thousand gradations of light and shadow, and the infinite freedom of form which belong to productions of the pallet and easel, but, on the other hand, they have the compensation of glowing, gorgeous hues which vie with the most vivid splendours of nature—the rainbow, the tropical flora, or the glory of a summer sunset. The beautiful productions which

"Shed their many-coloured lights
Through the rich robes of hermits and saints,"

far exceed in gem-like brilliancy the masterpieces of Titian or Tintoretto.

It was just now observed that, with some exceptions, Mediæval artists used separate pieces of pot-metal glass for each colour. The exceptions, which are such as not to invalidate the general principle, are as follows:—

1. Red or *ruby* is almost invariably a coated glass, because the colouring matter is so intense that it would appear opaque if formed into sheets of the usual thickness.
2. Subordinate outlines and all the shadows, as well as the brown and black parts, are executed by means of *enamel brown*, the only colour with which the ancient windows can be said to have been painted.
3. The third exception is the *yellow stain* introduced soon after the commencement of the fourteenth century—that is, towards the end of the reign of Edward I. This colour is generally distinguishable by its fainter tint from the more intense pot-metal yellows. The stain penetrates to some little depth, and is properly as transparent as white glass. Pure silver possesses the extraordinary property of staining glass *yellow* when brought in contact with it at a dull red heat. No flux is used, but the silver is ground with ochre or clay and laid on in a thick stratum. After the process of firing, although the silver is not found to adhere, yet a transparent stain is imparted by it.

4. The fourth exception to the Medieval practice of using a separate piece of pot-metal for each colour depends on the principle that green results from a combination of blue and yellow. Part of a piece of blue glass is occasionally changed to green by addition of the yellow stain.

In the enamel process used in the last and during the present century the material is coated glass—that is, the glass is painted with enamels much in the same way as canvas or paper is painted with oil or water colour. This method has been very generally adopted by the Munich artists, and among other examples of their productions in that style may be cited the Maria Hilf windows at Munich and Kildown near Tunbridge Wells; but this style is now abandoned by ecclesiologists almost universally.

By the common consent of all recent writers who have seriously studied the subject and have any pretensions to be considered sound ecclesiologists, the mosaic method is alone worthy of being employed in churches and cathedrals. The concluding observations of this dissertation will therefore be confined to that art, and to the principal styles into which it may be historically divided. The authority principally consulted is Mr Winston's work above cited.

THE EARLY ENGLISH STYLE.

Windows of this period may be broadly divided into two kinds: *coloured windows appropriated to pictures, white windows appropriated to patterns.*

After the Norman or semicircular arch was superseded by the Pointed arch, the first style of architecture was that of which the long lancet window of a single light and undivided by mullions is the most striking feature. Among familiar examples of this style may be cited the Temple Church in London, and the north transept of York Minster. This style may be considered to have continued until about the year 1280, or the earlier part of the reign of Edward I.

It follows from the elongated undivided form of the Early English window that the *medallion* arrangement would be peculiarly adapted for them. Mr Winston thinks ("Inquiry," p. 11) that the medallion window is perhaps confined to the Early English period; and designs *extending themselves into more than one lower light* of a window can hardly be said to be earlier than the Decorated. The characteristic of the medallion arrangement is *panels* containing coloured pictures arranged in a symmetrical manner and embedded in a mosaic ornamental ground formed of rich colours. This method was especially fitted for wide single lights, and continued to be employed until the introduction of windows composed of two or more narrow lancets, or divided into several lights by mullions. The pictures are necessarily of a small size, and a great many of them are often included in a single light.

Figure and Canopy windows consist of one large figure under a low canopy occupying the whole light, or two or more of such figures placed in canopies one above another.

But the most common Early English examples are *white pattern windows*. These are of two kinds—(1) those composed of white quarries all of the same pattern or decorated with the same figure or ornament; (2) those in which a panelled arrangement occurs. Frequently the panels are quite distinct, each being bordered by ornamental fillets or strips of white glass, and containing a distinct foliage pattern drawn in outline on white glass. Sometimes the patterns appear to partly overlay or run into one another, and by a gradual transition this arrangement merged in the running patterns of the succeeding style. The white windows have a brilliant silvery appearance. They seem to have been introduced somewhat later than the coloured windows. Sometimes the white pattern is enriched by little pieces of coloured glass interspersed among the quarries, or let into the borders; but it is seldom that any *subject* is introduced, unless it be occasionally a small shield of arms. Some magnificent white pattern windows coeval with the building exist in Salisbury Cathedral, and Mr Winston supposes that nearly all the windows were originally of this sort, and that consequently the interior must have been nearly as light as it now is. Other fine examples of the white pattern windows are the celebrated "five sisters" in the north transept of York Minster.

Among characteristic details of the Early English period are these:—Conventional forms of foliage. This is often a safe criterion of date. The foliage of this epoch is not natural, like that of the next period, but resembles the artificial scrolls and architectural ornaments of Norman and Early English stonework.

Another common mark of Early English glass pictures is *flatness*. There is no appearance of relief in the figures or of perspective in the canopies.

Again it must be candidly acknowledged that another distinctive sign is bad drawing and disregard of anatomy in representations of the human figure. A great improvement in this respect was made in the next style. The inaccurate Early English drawing is interesting and valuable as a frequent means of ascertaining dates; but it would be an affectation of mere archaism to repeat it now, and attempts to do so have in many instances brought great discredit upon glass-stainers at the present day.

Early English canopies, unlike those of a later period, are usually low, very simple, and small in proportion to the figure covered.

There are also peculiarities of the glass itself and the mode of construction. The glass is generally much less translucent than that used subsequently; but this circumstance is not a positive disadvantage. The transparency of the material is at once the grand merit and the chief difficulty of glass-painting. The imperfectly diaphanous Early English glass gives richness and softness even to the lightest colours. Mr Winston is enthusiastic about the deep blue of this period. He says it is *sui generis*, unlike anything of later times, a cool exceedingly brilliant and soft hue best described as a deep purple grey. He adds that after this date there is no really good blue till the Cinque Cento period.

Early English glass-painting is characterised by *strong dark lines of enamel brown*; and the *great quantity of lead-work*.



STANTON HARCOURT.

The accompanying illustration of a glazing panel from one of the windows in Stanton Harcourt Church, Oxfordshire, shows some of the characteristics of the style, especially the low plain canopy, the flat drawing, and the conventional foliage.

THE DECORATED STYLE,

which succeeded, appears to have flourished for about a century—viz., from 1280 to 1380, or from the early part of the reign of Edward I. to the end of the reign of Edward III., or a little later.

One of the most distinctive features is the more natural forms of foliage which gradually were substituted for the stiff scrolls used up to the time of Edward I. In the course of that reign the practice of correctly representing the various forms of ivy, oak, maple, and other plants, became established.

Another sure distinction between this period and the earlier, is the introduction of the *yellow stain* above described. It seems to have been

first used soon after the commencement of the fourteenth century—i.e., in the time of Edward II.

The pattern windows are at first much like those of the Early English style, though more slightly drawn. At a later date the pattern became more free and flowing.

In *Figure and Canopy* windows, the canopy usually represents the architecture and sculpture of the time. It is much higher in proportion to the figure than heretofore, and variegated with pot-metal colours and yellow stain, chiefly in the spires and crockets. The annexed illustration from Stanford Church, Northampton, shows some of these characteristics. Unlike the canopies of the preceding style, it displays a considerable amount of architectural detail: unlike the canopies of the succeeding style, it exhibits no attempt at perspective.



STANFORD, NORTHAMPTON.

The canopies of the Decorated, or second period, have almost invariably flat fronts, straight-sided gables, and high spires and pinnacles. These members are sometimes capriciously coloured red, blue, or green.

During the Decorated period the glass became gradually less substantial than before. The ruby became more evenly and uniformly coloured, and the thickness of coating of this colour, which it has been stated is always applied superficially, became less. The deep blue gradually became lighter.

Outlines are less thick and less frequent than in the Early English period.

One of the chief distinctions between the two styles consists in the drawing of the human figure, which is much more correct anatomically in the Decorated windows than before.

THE PERPENDICULAR STYLE.

This style may be considered as continuing from 1400 to 1530—i.e., from Henry IV. to the Reformation.

It has been stated that one of the characteristics of Decorated work was an abandonment of the conventional foliage of Early English art for a more natural treatment. In the Perpendicular epoch there is a return to conventional representations, the foliage being of a peculiarly flat and delicate kind.

Another easily observed distinction is the predominance of white and yellow stained glass after the beginning of the fifteenth century.

At the same date a remarkable addition to the resources of the art was made by the introduction of *stipple shading*. There are two principal kinds of shading, *smear shading* and *stipple shading*. Where the former is adopted the artist smears over the parts intended to be in shadow with enamel brown, softening it towards the extremities of the shadow by gradually raising the brush from the glass as he passes along. He thickens the coat of colour in the deepest parts, and when that is not strong enough, applies a similar coating on the back of the glass. It is impossible to produce deep shadows in this way without rendering them opaque, and they have generally a streaky uneven appearance. *Stipple shading* is produced by covering the glass with enamel brown and dotting or stippling it all over with a large soft brush held at right angles to the glass. This process obliterates the smears and produces a granulated appearance, and the shadows, however deep, are much more transparent than the smear shadows.

Canopies in the early part of the Perpendicular period are flat, like those of the preceding style, and no attempt is made to represent the hollow-ness of the niche until the end of the reign of Henry VI., or the accession of his successor—i.e., after the middle of the fifteenth century. After that time the groining shafts are often represented at the back of the niche, and the groining of the niche is shown conspicuously in colours.

The accompanying woodcut shows part of a tracery light of the time probably of Henry VI., at Mells Church, Somersetshire, and illustrates several of the peculiarities noticed.

It is not within the scope of these notes to describe any but Mediæval art. It will, therefore, be sufficient to say that the *Cinque Cento* or sixteenth-century style lasted during the first half of that century. Consequently it existed for a time side by side with the Perpendicular style, and indeed it attained its perfection about 1530, the date assigned as the termination of the Perpendicular epoch. The most distinctive characteristic of *Cinque Cento* is the frequent use of Italian or Renaissance forms instead of Gothic. Sometimes the Gothic and Italian details are mingled together. Sometimes the Gothic is entirely superseded by the foreign usurping style. *Cinque Cento* was the last style in which stained as distinguished from coated or enamelled glass was generally used, and it was more pictorial and embraced larger and more varied subjects than any of its predecessors. Many connoisseurs on this account consider *Cinque Cento* the perfection of glass-painting, and it must be allowed that such unrivalled productions as those in King's College Chapel, at Cambridge, and the Choir of Lichfield Cathedral go far to fortify that opinion. If, however, the value of *Cinque Cento* glass in our ecclesiastical edifices of Mediæval character is a matter of controversy, there can be no doubt of the propriety of its introduction into churches of the Anglo-Italian style practised by Sir C. Wren, and other architects since his time.

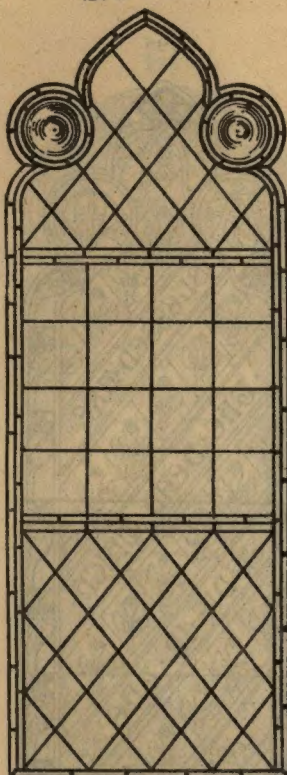


MELLS, SOMERSET.

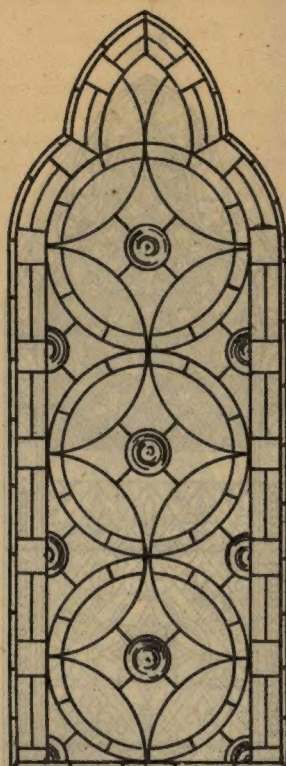
In the few modern churches in which the revival of Greek art was attempted, the flatness and treatment of early glass with pure correct outline would be more in harmony than Renaissance treatment.

It is in domestic architecture that glass of Renaissance character is of the greatest value, lending itself so readily to the illustration of modern poetry and ideas, and blending so easily with the varied architecture and accessories of our epoch. In this style the most charming effects may be obtained with a little brown enamel and yellow stain, with scarcely any positive colour, a most important consideration for rooms adorned with paintings either in oil or water colour, and the interesting quaintness of Mediæval imagery may be combined with correct drawing and detail in character with the period illustrated.

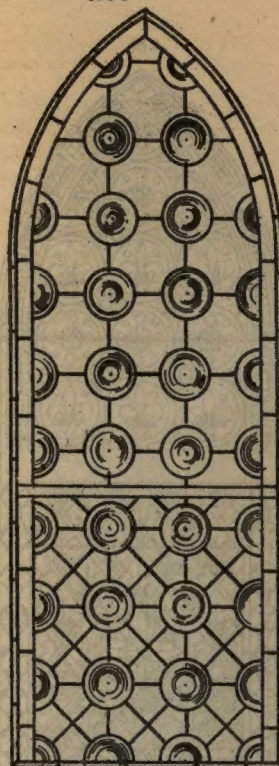
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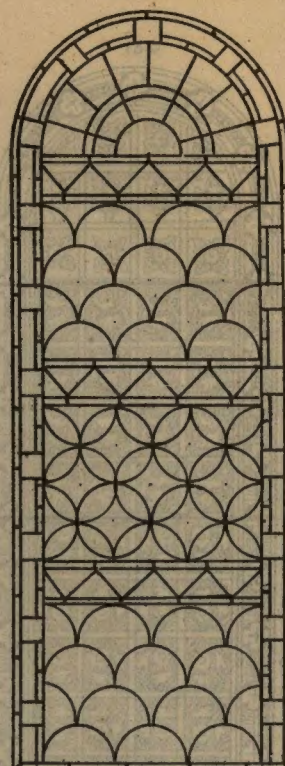
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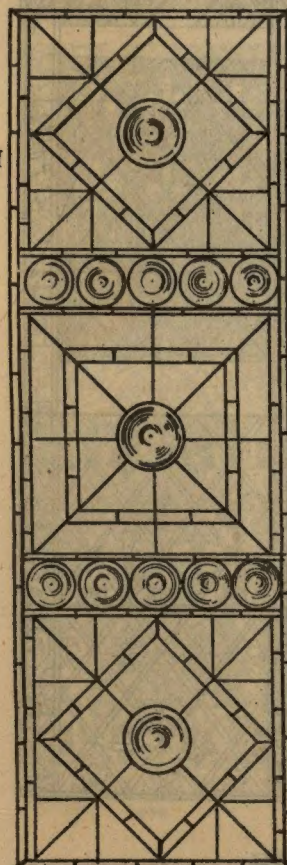
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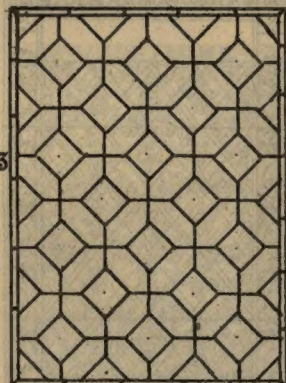
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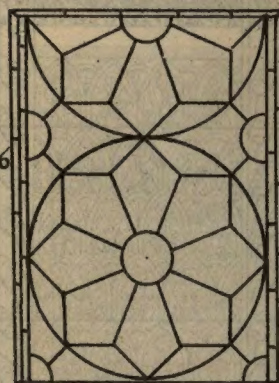
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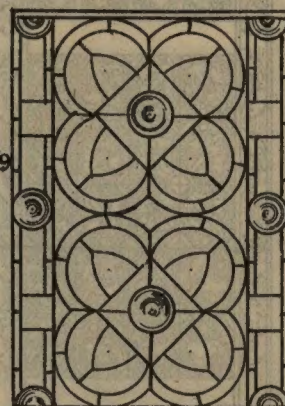
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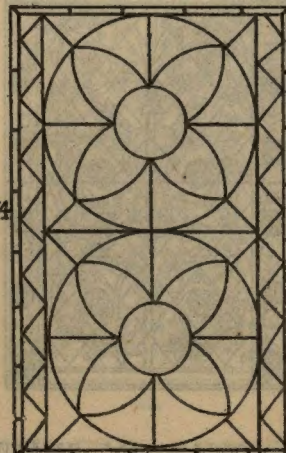
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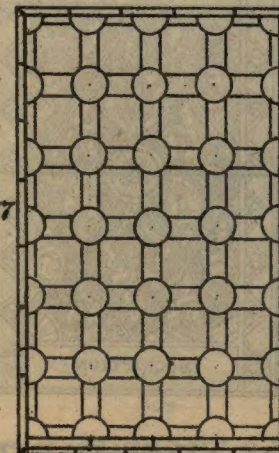
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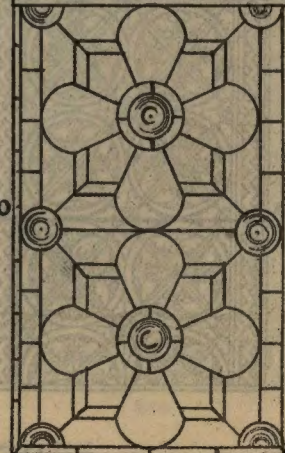
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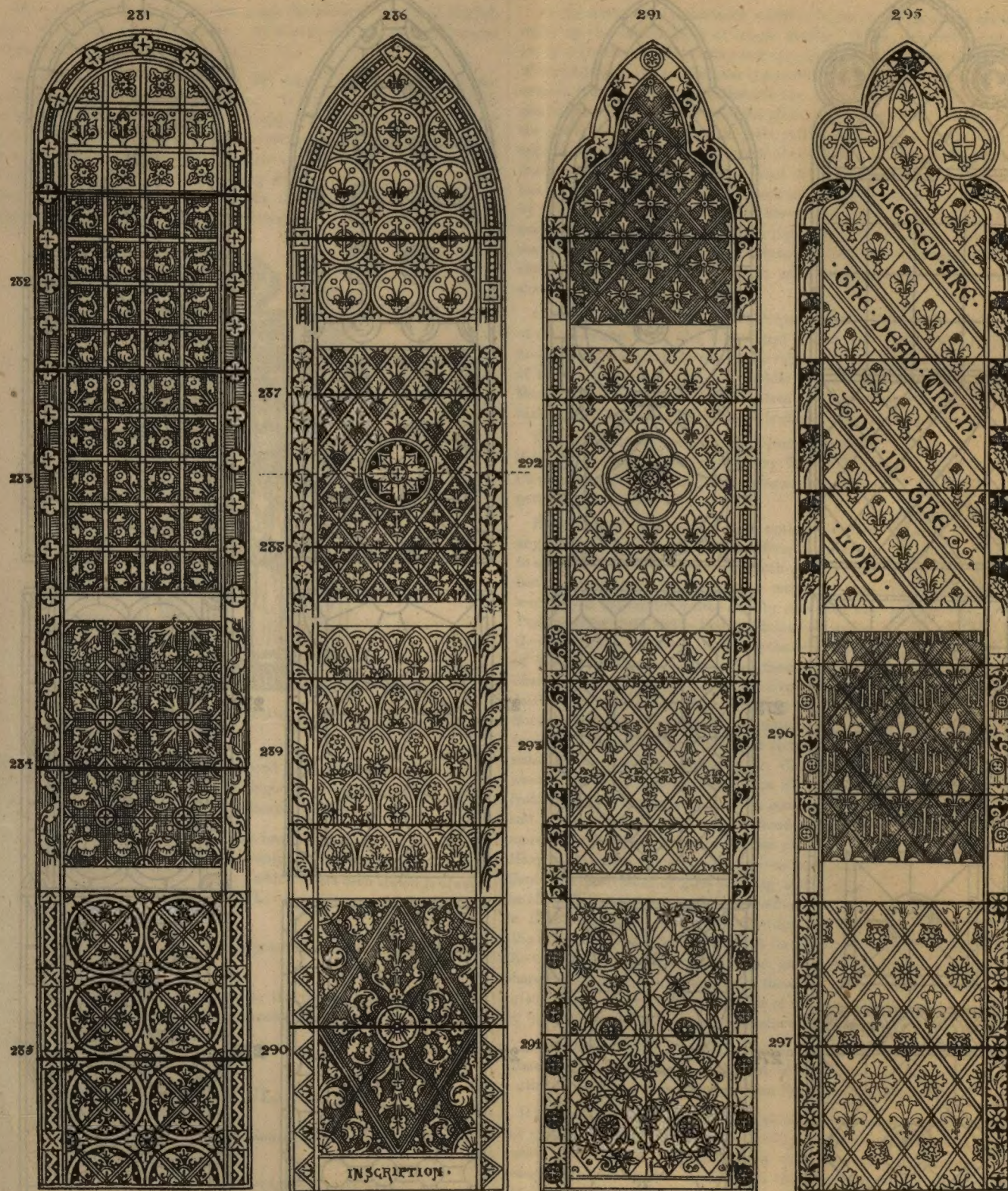


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DESIGNS · FOR · PAINTED · QUARRY · WINDOWS.

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FOR INSCRIPTION.

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INSCRIPTION

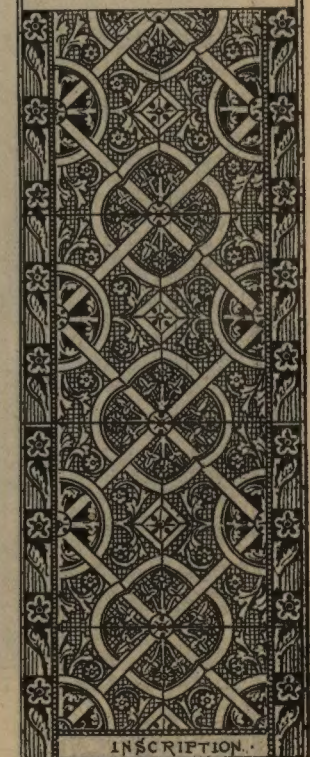
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INSCRIPTION.

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DESIGNS. FOR. GEOMETRIC & GRESAILLE. WINDOWS.

COX & SONS.

STAINED. GLASS. & DECORATION. WORKS. MAIDEN. LANE. (Adjoining the Show Rooms)

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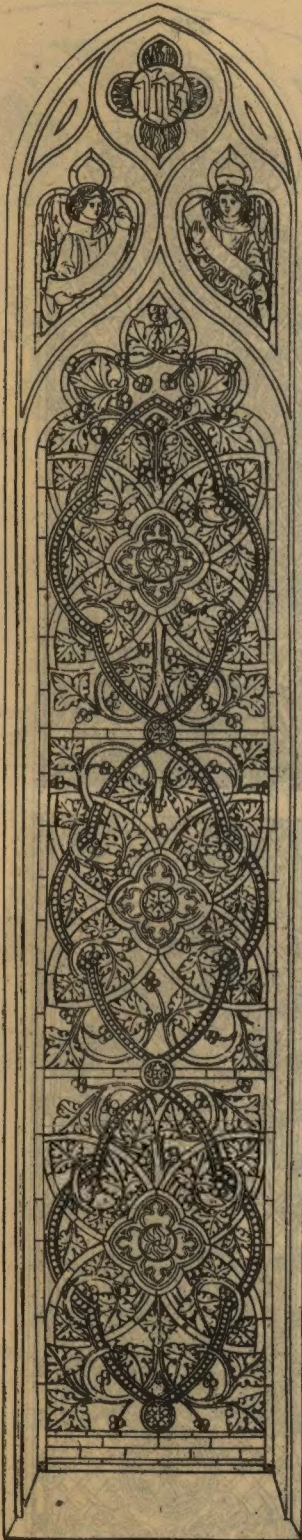


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DESIGNS FOR RICH ORNAMENTAL WINDOWS.

COX & SONS.

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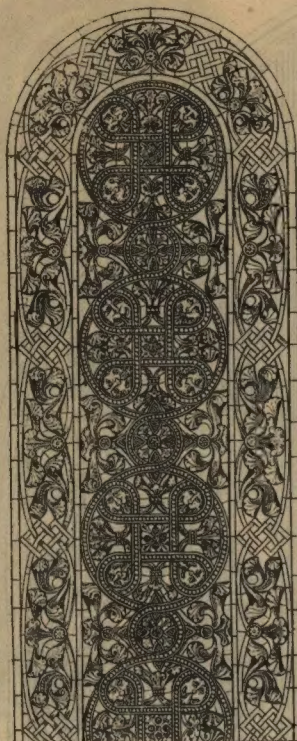


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• DESIGNS • FOR • RICH • ORNAMENTAL • WINDOWS •

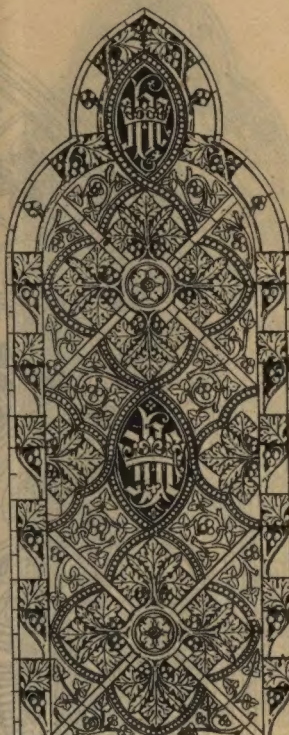
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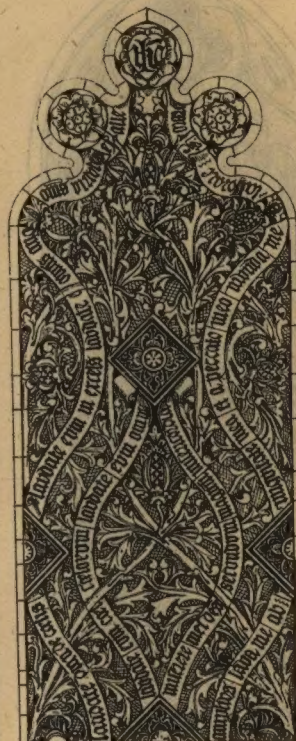
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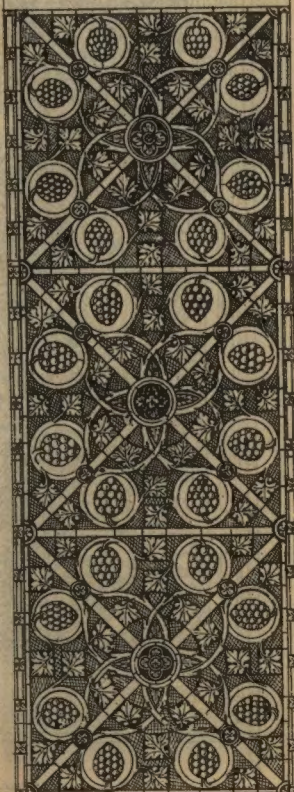
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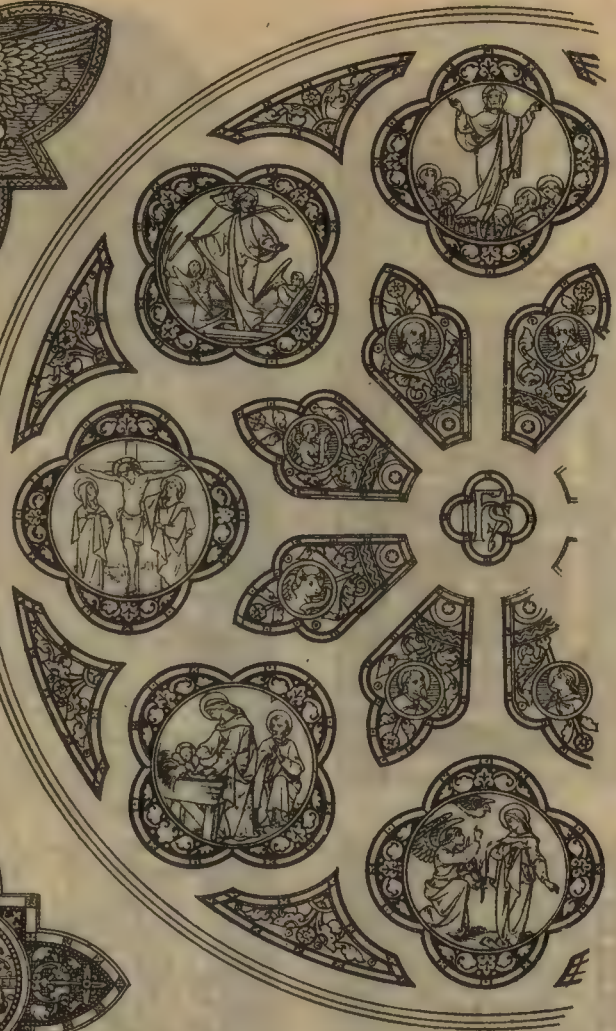
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COX & SONS.

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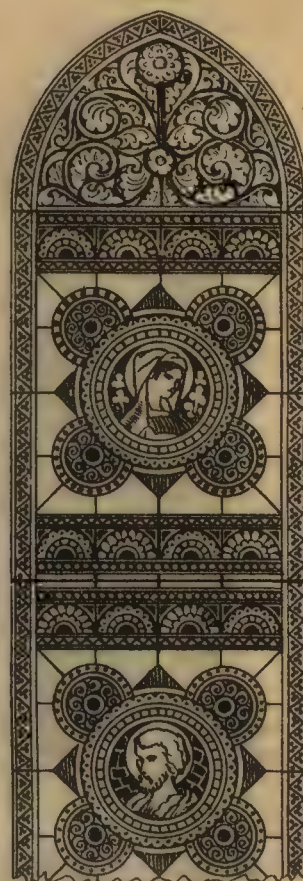
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DESIGNS FOR ORNAMENTAL AND MEDALLION WINDOWS

COX & SONS.

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ONE LIGHT OF WINDOW EXECUTED FOR
S. SIMON ZEOTES BETHNAL GREEN.

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ONE LIGHT OF WINDOW EXECUTED FOR
S. THOMAS CHURCH CHARTERHOUSE

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ONE LIGHT OF WINDOW EXECUTED FOR
NEWCASTLE EMLYN CARMARTHENSHIRE

COX & SONS.

340.

341.



EXECUTED FOR PENTON MEWSEY CHURCH NEAR ANDOVER HANTS.

COX & SONS.

WOOD & STONE CARVING AND ARTISTIC METAL WORKS BELVEDERE ROAD LAMBETH.



WINDOW EXECUTED FOR S. STEPHENS CHURCH CHORLTON MEDLOCK MANCHESTER.

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ONE LIGHT OF WINDOW EXECUTED FOR
HOLY TRINITY CHURCH ROTHERHITHE.

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ONE LIGHT OF WINDOW EXECUTED FOR
RUISLIP CHURCH NEAR HARROW.

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ONE LIGHT WINDOW EXECUTED FOR
THORNLEY CHURCH DURHAM.

COX & SONS.

346.



WINDOW EXECUTED FOR
S. PAUL'S CHURCH NEW WANDSWORTH.

347.



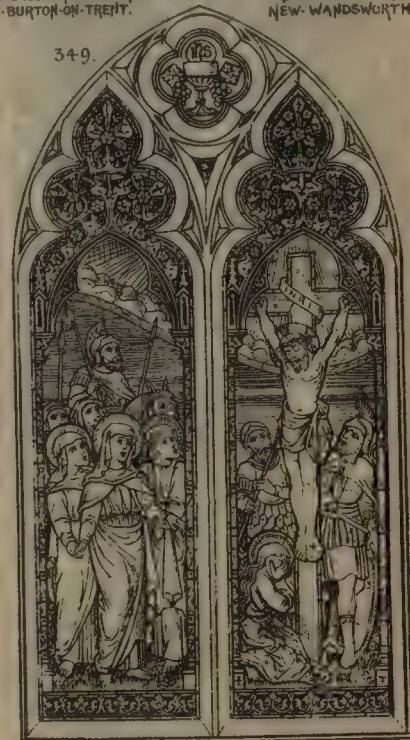
WINDOW EXECUTED FOR
THE EARL OF CHESTERFIELD'S PRIVATE CHAPEL
BRETBY BURTON-ON-TRENT.

348.



WINDOW EXECUTED FOR
S. PAUL'S CHURCH
NEW WANDSWORTH.

349.



WINDOW EXECUTED FOR
S. ANDREWS CHURCH HASTINGS

COX & SONS.

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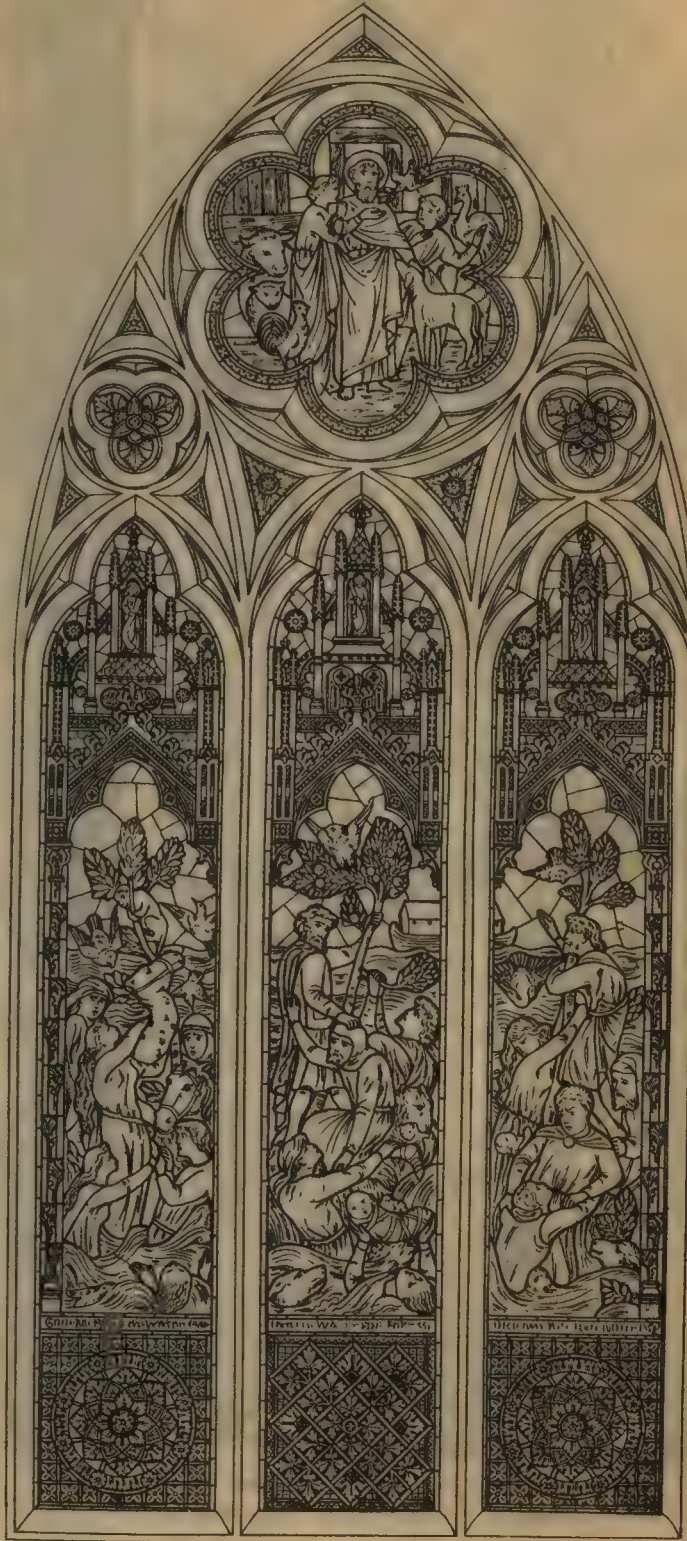


EAST WINDOW EXECUTED FOR
ST. GEORGE THE MARTYR CHURCH
BOROUGH.

351



352



353



EXECUTED FOR S. PAUL'S CHURCH
NEW WANDSWORTH.

COX & SONS.

354



355



356

EXECUTED · FOR ·
S. MICHAELS · CHURCH ·
NORTH · KENSINGTON ·

357



EXECUTED · FOR · S. PAULS · CHURCH · DOCK · ST LONDON · DOCKS ·
COX & SONS ·

EXECUTED · FOR ·
ST · MARYS · CHURCH ·
BROUGHTY · FERRY · NB

EXECUTED · FOR ·
ST · PAULS · CHURCH ·
NEW · WANDSWORTH ·

STAINED · GLASS & DECORATION · WORKS · MAIDEN · LANE (Adjoining the Show Rooms)

358.

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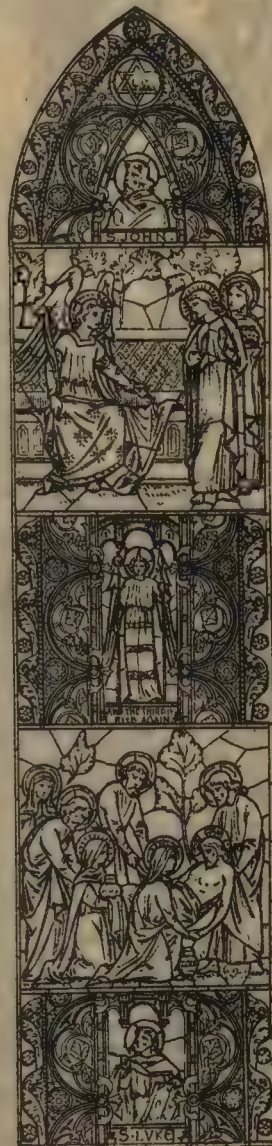


COX & SONS.

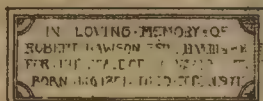
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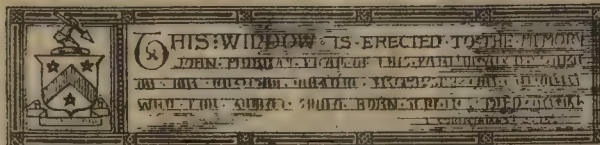
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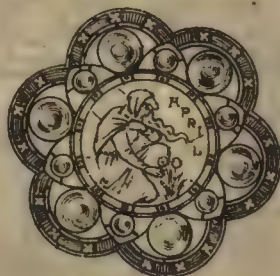
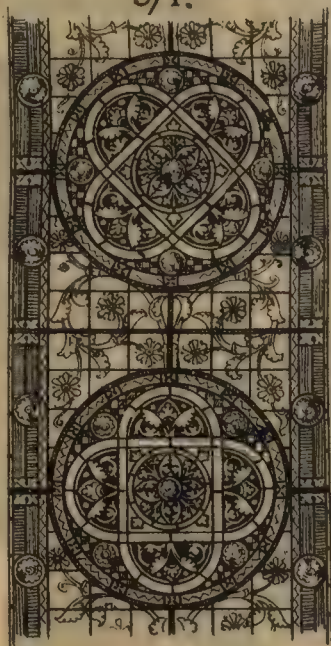
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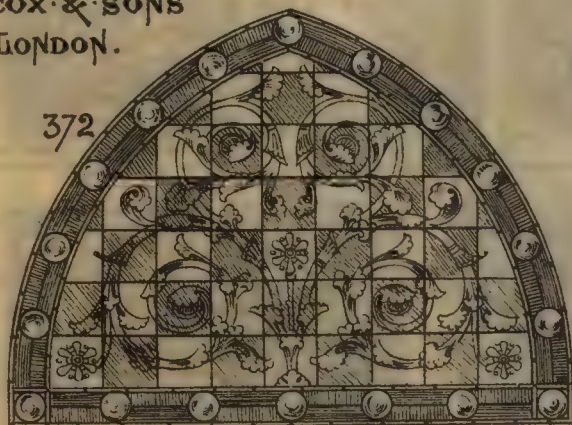


371.



COX & SONS
LONDON.

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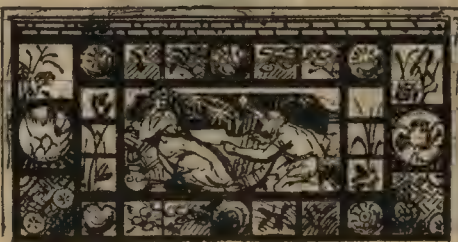
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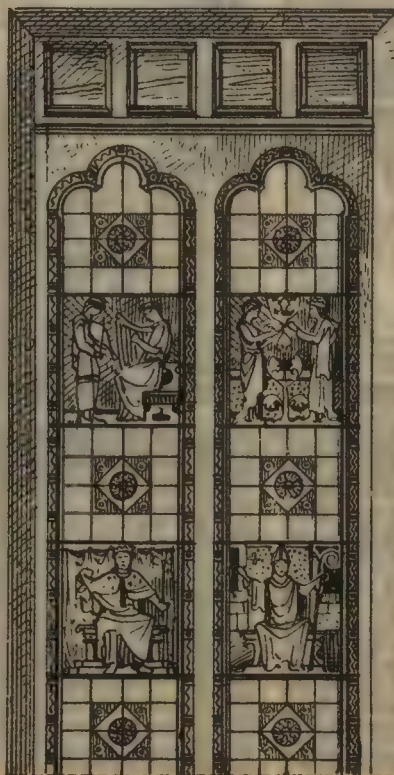
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415



DESIGNS • FOR • STAINED • GLASS • FOR • DOMESTIC • PURPOSES •

COX & SONS.

• WOOD • & • STONE • CARVING • AND • ARTISTIC • METAL • WORKS • BELVEDERE • ROAD • LAMBETH •

416



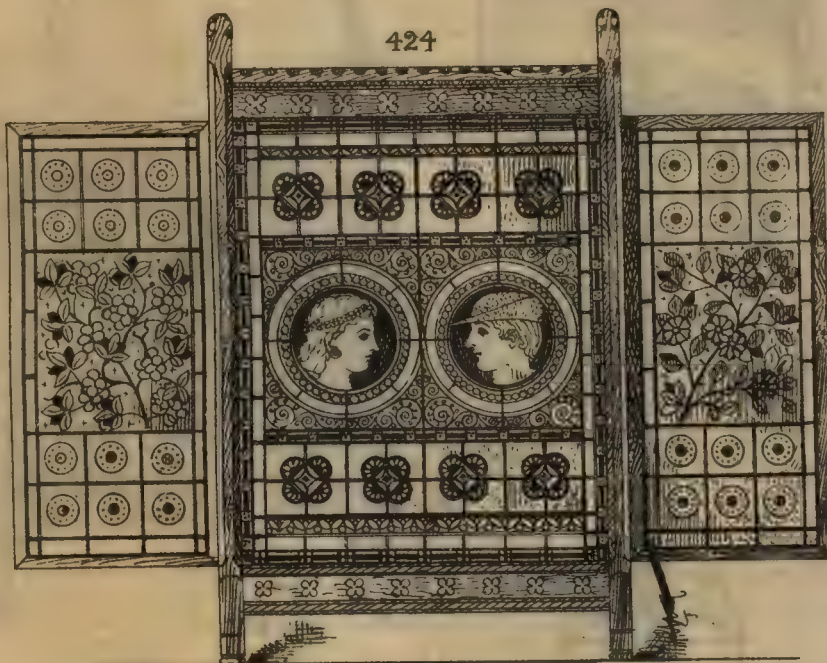
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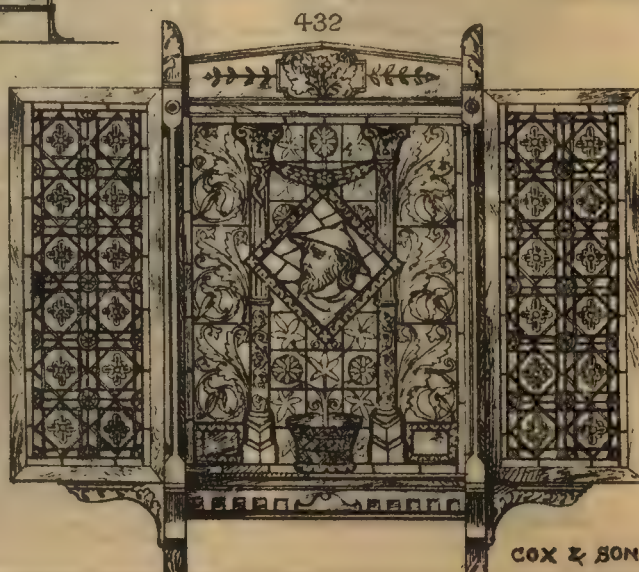
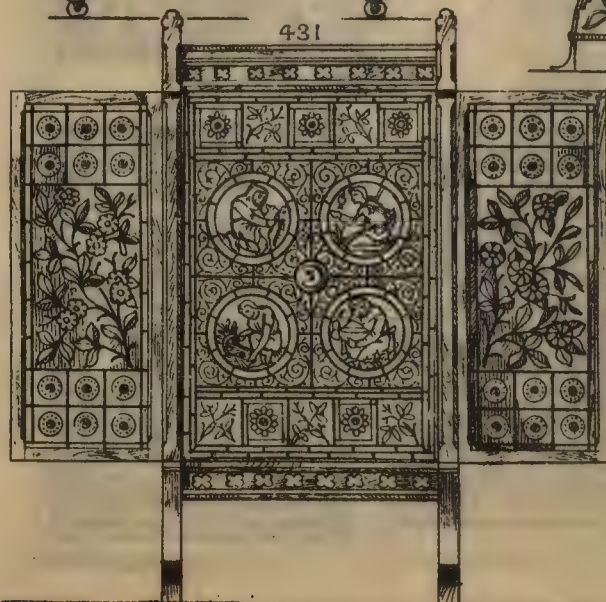
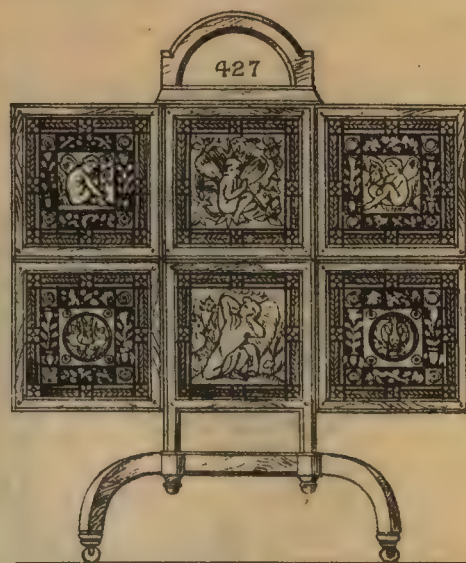
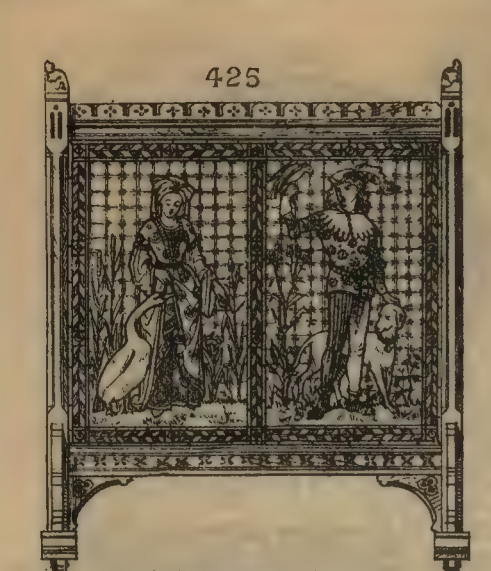
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COX & SONS.



PRICES.

The following list of prices will, it is hoped, enable those interested to obtain a tolerably correct idea of the probable cost of Stained Glass Windows in any of the various styles. *The prices quoted are all at per square foot*, so that the extreme length and width of each opening should be measured, and the number of superficial feet calculated; for example, supposing a Window to be 9 feet high by 2 feet wide, this would give 18 square feet.

THE PRICES quoted are for Windows of not less than 21 ins. in width; they are rather more per foot for narrower ones, as the different pieces of Glass would be smaller, and consequently more labour would be involved.

Where a range of quotations is given the Windows ordered at the highest prices would be finished off in the richest style; in the Figure Windows—the draperies being diapered and the work generally of a more elaborate description; whilst in those at the lower prices boldness of effect would be obtained, but without such elaborate detail. In the Ornamental Windows the variation depends upon the proportion of rich Glass introduced, and the size of the various pieces.

ESTIMATES.—In order to obtain an exact estimate it is only requisite to send a rough sketch of the Window, giving the sizes of each opening. Where the price for a Window is given at per foot, it is an average price for all the Glass used, as some parts are more expensive than others; for instance, the central medallions in those on page 13 are more than double the price of the ornament by which they are surrounded.

Unless otherwise stated, all estimates are exclusive of carriage, fixing, wire guards, or packing cases: two-thirds of the price charged for cases is allowed when they are returned.

The order for a Window should be accompanied by the exact dimensions, taken in the following manner:—A Pattern or Template should be cut out either in wood or thick brown paper to the shape of the heading of each opening from the springing of the arch (*i.e.*, the point at which the sides cease to be parallel), and the height given from the sill of the Window to the springing line. The sizes taken should be the clear opening of stonework, technically called "the sight size," exclusive of the groove or rebate into which the Glass fits.

Page 5.

Glazed Ornamental Patterns in several tints of stout Cathedral Glass. Per square foot—No. 270, 2/6 to 3/. No. 271, with roundels and part coloured, 7/; without roundels and in cathedral tints only, 5/. No. 272, with roundels, 7/6; without roundels, 6/6. No. 273, 5/6. No. 274, 4/6. No. 275, with roundel, 7/; without roundels, 6/. No. 276, 6/. No. 277, 6/; if with roundels, 7/6. No. 278, 6/; or with coloured border, 6/6. No. 279, with roundels and coloured border, 8/; without roundels or colour in border, 7/. No. 280, with roundels and coloured border, 7/; without roundels or colour in border, 6/.

PLAIN QUARRIES, lead glazed in one or more tints of stout Cathedral Glass as lower part of No. 270, without border, 2/3 to 2/9, according to size of quarries, &c. Ditto, with coloured border, 2/9 to 3/3.

Page 6.

Quarry and other simple Ornamental Patterns painted on Cathedral Glass of one or more neutral tints, with yellow (silver) stain to ornament, including rich coloured borders; the higher prices are for the patterns with the yellow stain, the lower for the patterns without the yellow stain. Per square foot—No. 281, 7/9, 6/9. No. 282, 8/7. No. 283, 8/7. No. 284, 8/7. No. 285, 8/7. No. 286, 9/3, 8/3. No. 287, 8/6, 7/6. No. 288, 8/6, 7/6. No. 289, with colour, 10/; with stain, 9/; plain, 8/. No. 290, 7/9, 6/9. No. 291, 7/9, 6/9. No. 292, 8/3, 7/3. No. 293, 7/9, 6/9. No. 294, 9/8. No. 295, 8/3, 7/3. No. 296, 7/6, 6/6. No. 297, 7/6, 6/6. Without borders, No. 296, 6/6, 5/6. No. 297, 6/6, 5/6.

Page 7.

Gresaille Patterns in Cathedral Glass, with geometric shapes of deep colours and rich ornamental borders. Per square foot—No. 298, 15/6 to 20/, according to amount of colour introduced. No. 299, 15/. No. 300, 16/. No. 301, 17/6. No. 302, 16/6. No. 303, 18/ to 20/, according to amount of colour introduced. No. 304, 11/6. No. 305, 13/6.

Page 8.

Richest Ornamental Glass, all in rich colours. Per square foot—No. 306, 23/. No. 307, 23/. No. 308, 20/. No. 309, 21/. No. 310, 25/. No. 311, 24/. No. 312, 24/. No. 313, 23/.

Page 9.

No. 314, rich ornamental work, 18/ per square foot; figure-work in tracery, 40/ per foot. No. 315, richest ornamental work, with figure in tracery, 27/ to 30/ per square foot.

Page 10.

Richest Ornamental Glass, all in rich colours. Per square foot—No. 316, 30/ to 35/. No. 317, 30/ to 35/. No. 318, 30/ to 35/. No. 319, 38/. No. 320, 23/. No. 321, 25/. No. 322, 40/. No. 323, 40/.

Page 11.

Wheel or Rose Windows, &c. Per square foot—No. 324, 20/ to 25/. No. 325, 33/. No. 326, 27/6. No. 327, gressaille glass, 13/6; rich ornamental glass, 25/. No. 328, 35/. No. 329, gressaille glass, 18/; rich ornamental glass, 28/. No. 330, gressaille glass, 13/6; rich ornamental glass, 25/.

Page 12.

Ornamental and Medallion Windows. Per square foot—No. 331, 12/ to 18/. No. 332, 15/ to 20/. No. 333, 30/. No. 334, 30/. No. 335, 23/ to 30/.

WIRE GUARDS of galvanised iron are now generally used in preference to copper, both on account of their cheapness (10d. per square foot) and also of their not being of sufficient intrinsic value to render them likely to be stolen.

It often happens that in a strong light, and where the more delicate tints are used, the Wire Guards can be seen through the Window: when this is objectionable it can be remedied by a backing of very stout rolled Glass, which would not only be a protection, but have a good effect in softening and equalising the light. This plan costs rather more than the Wire Guards, as there is more trouble in fixing.

VENTILATORS.—Where sufficient ventilation can be obtained independent of the Stained Glass Windows, they are best without them; but where they are required they should be ordered at the same time as the Windows, as then the full-sized drawing of the Work can be so arranged that a portion of it fits into an iron frame ventilator.

INSCRIPTIONS.—For Memorial Windows the inscriptions can be either written on the Glass at the bottom of the Windows or engraved on brass plates to be fixed below them. A few designs for Memorial Brasses for this purpose are shown on pages 21 and 32. Others will be sent on application.

FOREIGN ORDERS.—Many Churches in the Colonies and elsewhere have the Window Frames in wood, and where these have not been specially prepared to take lead lights it is often found requisite to send out iron frames with the Windows. These are manufactured by Messrs Cox & Sons, so that the Glass can be fitted into them before they are packed.

FIGURE AND CANOPY WINDOWS.—Any subjects selected can be illustrated, and at about the same prices as those quoted in the Catalogue, provided they do not involve a greater number of figures.

THE CARTOONS for such Windows are prepared by Artists who have qualified themselves by long study and experience in the several styles in which they practise.

Page 13.

Per square foot—No. 337, medallion, with boldly-treated single figure, surrounded by ornamental quarries and coloured border, 23/. No. 338, medallion subject, surrounded by very rich ornamental work, 35/. The mosaic diaper background in this design has a very beautiful effect. No. 339, medallion subject, surrounded by rich ornamental work, 35/.

Page 14.

No. 340. This design is capable of very various treatment; it can be executed in rich colours, highly finished, at 3 guineas per foot, or with the ornamental work slightly coloured, and with the figure subjects etched on single sheets of tinted glass at 35/, or at an intermediate price of 50/ per foot. No. 341, subjects with rich canopies, 42/ per foot.

Page 15.

Medallion subjects surrounded by very rich Ornamental Work. No. 342, 35/ per square foot.

Page 16.

Subjects with rich Canopies. Per square foot—No. 343, 40/. No. 344, 36/. No. 345, 40/.

Page 17.

Subjects with rich Canopies. Per square foot—No. 346, 42/. No. 347, 36/. No. 348, 40/. No. 349, 50/.

Page 18.

Rich Figure Work. Per square foot—No. 350, 45/. No. 351, 40/. No. 352, 50/. No. 353, 42/.

Page 19.

Per square foot—No. 354, 31/6. No. 355, 35/. No. 356, 42/. No. 357, 38/.

Page 20.

Per square foot—No. 358, 70/. No. 359, 42/.

Page 21.

Very highly-finished Figure Work of minute and elaborate detail. Per square foot—No. 360, 84/. No. 361, 100/. Engraved memorial brass, A, 24 × 9 inches, 115/; 36 × 13 inches, 175/. B, 48 × 12 inches, 420/; 60 × 15 inches, 630/.

Page 22.

Heraldic Windows. Per square foot—No. 362, 27/6. No. 363, 18/. No. 364, 63/. No. 365, 30/. No. 366, 36/. No. 367, 70/ to 100/. No. 368, 25/.

Page 23.

Wheel and other Windows. Per square foot—No. 369, 30/. No. 370, 25/. No. 371, 21/. No. 372, 10/.

DOMESTIC STAINED GLASS.

The subjects illustrated consist principally of designs etched upon an obscured white or tinted glass, picked out in parts with yellow stain, and in some instances with colour.

Page 24.

Per square foot—Nos. 376 to 381, 15/ to 20/. Nos. 382 and 386, very highly finished in colours, with minute and elaborate detail, 84/. No. 383, 14/. No. 384, 21/. No. 385, 10/ to 12/. No. 387 and 391, very rich, 63/. No. 388, 10/. No. 389, 10/. No. 390, 14/. No. 392 and 393, very rich, 63/. Nos. 394, 395, 397, and 398, 14/. No. 396, 30/.

Stained Glass Window Blinds in Polished Oak or Mahogany Frames. Per square foot—No. 399, etched, 20/; rich colours, 63/. No. 400, 14/; or with

Domestic Stained Glass. Per square foot—No. 405, 11/6. No. 406, 23/.

No. 407, 14/. No. 408, 14/. No. 409, 20/ to 24/. No. 410, 17/6.

Page 26.

Per square foot—No. 411, 15/ to 20/; Nos. 412 to 415, 11/6 to 16/6.

Page 27.

Per square foot—No. 416, 23/. No. 417, 11/6. No. 418, 16/6. No. 419, 13/6. No. 420, 11/6. No. 421, 11/6. No. 422, window blinds in frame, per

square foot, etched, 20/; rich colours, 63/. No. 423, 11/6. No. 424, oak-stained glass fire-screen, complete with folding wings, 10 guineas.

Page 28.

Stained Glass Fire-Screens in Polished Oak or Walnut Frames. No. 425, richly coloured, 14 guineas. No. 426, richly coloured, 14 guineas. No. 427, 10 guineas. No. 428, 10 guineas. No. 429, with wrought-iron stand, 9 guineas; or with glass, as one side of No. 425, richly coloured, 12 guineas. No. 430, 8 guineas. No. 431, 11 guineas. No. 432, 11 guineas.

STAINED GLASS WINDOWS recently executed by Messrs COX & SONS.

LONDON AND NEIGHBOURHOOD.

Annerley, The Congregational Ch.—Large Wheel W., and five rich O. W. in apse.
Belgrave Chapel.—Stained Glass Geometric Window, with rich coloured border
Bethnal Green, St Simon Zelotes.—Window, as No. 101 in Catalogue
Borough, St Stephen's Ch.—Rich Ornamental East Window
Charter House, St Thomas's Ch.—3 Light Window centre, as No. 102
Clerkenwell Parish Ch.—Window in aisle; Subject, "The Adoration of the Magi"
Denmark Hill, St Matthew's Ch.—East Window, as No. 104
Dock Street, London Docks, St Paul's Ch.—Large 3 Light West Window; Subjects, "The Stilling of the Tempest," "Christ Preaching from the Ship," "The Draught of Fishes," and "St Peter on the Water." This Window, which is erected to the memory of Sir John Franklin, one of the founders of the Church, was exhibited in the International Exhibition, 1872; and a Single Light Window, "Healing the Sick"
Finchley Congregational Ch.—Ornamental Windows throughout the Church
Harrow, Northolt Ch.—A 3 Light Geometric Window with Medallion subject
Hoxton, St Anne's Ch.—2 Light Window; Subjects, "I am the Good Shepherd" and "The Hiring of the Fleeth"
Islington, St Michael's Ch.—A Memorial Ornamental Window, with Cross and Crown
Islington, St John the Baptist Ch., Cleveland Road.—Quarry Lts. throughout the Church.
New Wandsworth, St Paul's Ch.—A 2 Light East Window; "Christ bearing the Cross" and "The Agony in the Garden." Light West Window: "The Conversion of Saul;" a large Wheel Window, and a Single Light Window: "St Paul Preaching"
Notting Hill, St Michael's Ch.—East Window in memory of the late Bishop Gray; Subject, "The Ascension"
Richmond Chapel, Surrey.—Ornamental Wheel Window, chancel
Rotherhithe, Holy Trinity Ch.—East Window centre Light, as No. 224, side Light rich Ornamental work, and other Ornamental Windows with emblems
Ruislip Ch., Harrow.—A 3 Light Window; "The Sermon on the Mount," and "Faith, Hope, and Charity"
Sailors' Home, London Docks.—Sundry Ornamental Windows
Shoreditch, St Stephen's.—Ornamental tracery in upper part of all Windows
Southwark St George the Martyr Ch., Boro.—Large centre L. of E. Window, as No. 227
St Andrew, Jewry Ch.—A large Baptistry Memorial Window; Subjects, "The Baptism of our Lord," and "The Passage of the Red Sea." This Window was exhibited in the International Exhibition, 1872
Turnham Green, Christ Ch.—E. W.; S., "The Crucifixion," with angels in background
Wandsworth, St John's Ch.—Two 2 Light Windows; Subjects, "The Four Evangelists," and one 2 Light Window; "The Last Supper" and "The Ascension"

COUNTRY.

Abbott's Ann Ch., near Andover.—A 2 Light Window, north side of nave; "The Baptism and Ascension of our Lord," with rich canopies and tracery filled with angels and ornaments
Alborough Hatch Ch., near Ilford.—3 Light Window, with figure of "St Peter," and other Ornamental Windows
Alvington Parish Ch.—Memorial Window in aisle; Subject, "Resurrection"
Ashbrittle Ch., Wellington, Somerset.—A 3 Lt. Painted Quarry W. with Medallions
Bassaleg Ch., Newport, Monmouth.—4 Lt. E. W.; "The Four Evangelists" and emblems
Bedford, Trinity Ch.—A Single Light North Window, with figure of our Lord
Berechurch Ch., Colchester.—A 3 Light Window; Subjects illustrating the text "Come unto me, all ye that labour," &c.
Bettiscombe Ch., Crewkerne.—3 Light Window; Subject, "The Crucifixion"
Bideford Baptist Chapel.—Rich Ornamental Rose West Window
Bideford Ch.—East Window; "The Resurrection," one "Christ Walking on the Sea," and one ornamental
Bisley Ch., Surrey.—3 Light Memorial Window; "The Crucifixion," "St John the Baptist," and "St Anne"
Bolton-le-Moors Ch.—A 2 Lt. W.; S., "The Good Shepherd," and "The Resurrection"
Bournemouth, the Priory Ch., Christchurch.—Six 2 Light very rich Ornamental Memorial Windows, with emblems and coats-of-arms
Bournemouth, Highcliffe Ch.—Two Single Light Windows in the north and south chancel; Subjects, "The Virgin and Child" and "The Crucifixion"
Bournemouth Congregational Ch.—Two Ornamental Transept Windows
Bovingdon Ch., Hemel Hempstead.—A 3 Light Geometric Window, end of aisle
Brassfield, All Saints' Ch., Derby.—A 2 Light Geometric Window, and one other
Brampton, St Thomas's Ch.—A 4 Light Ornamental Window, and one other with subject
Bredgar Ch., near Sittingbourne.—A 2 Light Chancel Window; Subjects, "The Baptism of our Lord," and "The Good Shepherd"
Bredhurst Ch., Chatham.—An Ornamental Memorial Window in addition to those mentioned on previous lists
Bredhurst Ch., Chatham.—3 Light Baptistry Window, as No. 220, also Medallion, "Christ blessing little Children," and "Raising of Jairus' Daughter"
Breth, Burton-on-Trent.—The Earl of Chesterfield's private Chapel; No. 221, and one other
Brigham Ch., near Cockermouth.—A 2 Light South Aisle Window; Subjects, "Giving Sight to the Blind," and "The Woman Touching the Hem of our Lord's Garment"
Brookham Ch., Surrey.—Single Lt. Window—"Faith"—and one Ornamental Window
Broughton Ch., Skipton.—A 2 Light Geometric Window, and a 3 Light Ornamental one
Buckingham Ch., near Gainsboro.—A 3 Light South Chancel Window; Subjects, "The Good Shepherd," "The Resurrection," and "The Ascension," with emblems
Budoeh Ch., near Falmouth.—3 Light Window, with medallion subjects
Bulpham Ch., near Romford.—3 Light East Window; Subject, "The Crucifixion"
Burlcombe Ch., Wellington, Somerset.—3 Lt. W.; S., "Christ Walking on the Sea"
Burnley, Lancashire, St Andrew's Ch.—A rich 3 Light East Window; Subject, "The Ascension," with angels in tracery
Cadocton Ch., Cardiff.—A 1 Light Ornamental Window
Camboro Ch., Northumberland.—A single Light Window; Subject, "The Resurrection"
Cavendish Ch., Suffolk.—A 4 Light Window; Subjects, "The Resurrection," "The Ascension," "St Stephen," and "St Barnabas"
Crigg-y-Druidion, Denbighshire.—3 Light Ornamental Window, with medallion of our Saviour appearing to Mary Magdalene
Crick Ch., Stockport.—Window as No. 222
Chappel-le-dale Ch., Lancashire.—A 3 Lt. Window; "The Crucifixion" in centre Lights
Chepstow, Monmouth, St Bride's Ch.—A Single Light Window; Subject, "Christ Blessing Little Children"
Cliburn, Penrith.—Five Subject Windows, illustrating "The Crucifixion," "Cleansing the Leper," "Christ appearing to Mary," &c.
Clonlara Ch., Limerick.—A 2 Light Ornamental Window with coats-of-arms
Cobridge Ch., Burslem, Staffordshire.—3 Lt. E. Window; "The Sermon on the Mount"
Coldred, Dover, St Pancras Ch.—2 Light Window, with Medallions; "The Good Shepherd" and "The Good Samaritan"
Cockstown Ch., County Tyrone, Ireland.—2 Lt. G. Memorial Window, as No. 171
Coreley Ch., Tenbury.—3 Light Window; "The Crucifixion," "Christ blessing Little Children," and "The Good Shepherd"
Cork, St Nicholas' Ch.—A 3 Light East Window, rich Geometric pattern with life-size figure of "Faith"
Cowbridge, South Wales, St Hilary Ch.—A 3 Light West Window, with "The Good Shepherd" in the centre light, and ornamental work in the side lights
Cullingworth Ch., Bingley, Yorkshire.—Single Light Window; Subject, "The Crucifixion," and one other with figure of "Our Lord"
Deal Ch., Kent.—Large E. Window, in the classic style; S., "Faith, Hope, and Charity"
Derby, Trinity Ch.—3 Light Ornamental Window
Devizes, Gt Chevere Ch.—2 Light Geometric Window
Devonport, Chapel Royal, Dockyard.—Two rich 2 Light Chancel Windows, with emblems, angels, &c.
Devonport, St Paul's Ch.—Geometric Memorial Window, with emblems
Dewchurch Ch., near Ross.—A small 2 Light Ornamental Window
Downham, Norfolk.—3 Light Subject Window; "The Miracles of our Lord"
Duklington Ch., Witley.—A 3 Light Ornamental Window, with Medallion in centre
Dundes, St Mary's Episcopal Ch.—A 1 Light Window; Subject, "Ruth and Naomi"
Easterwick Ch., Yorkshire.—3 Light Window; Subjects, "Christ and Nathaniel," "SS. Andrew and Lawrence"
East Hanney Ch., Wantage.—A 2 Light Memorial Window; Subjects, "The Crucifixion" and "The Resurrection"
Elmley Lovett Ch., near Droitwich.—A 3 Light Window of rich ornamental design
Elstead Ch., Godalming.—A 3 Light Ornamental West Window
Elstree Ch., Herts.—4 Lt. W.; "St John the Baptist," "Our Saviour," and O. side Lts.
Ewerst Ch., North Hurst Green, Sussex.—2 Light Window; "The Belief of St Thomas" and "The Appearance of our Saviour to St Mary after the Resurrection"
Fenny Compton Ch., Warwickshire.—A 3 Light Geometric pattern East Window
Freckloft Ch., Whitchurch.—Small Ornamental Window
Fyfield Ch., Andover.—Large 3 Light West Window; Subject, "The Ascension"
Gainsborough Ch.—Geometric Memorial Window, with figure of St Peter
Goodnestone Ch., Kent.—3 Light Ornamental Window
Goole Ch., Yorkshire.—A 3 Light Window; Subject, "The Baptism," in centre light with ornament and emblem in side lights
Grendon-Underwood Ch., Bucks.—3 Light Window; Subject, "The Crucifixion"
Gt. Gedding Ch., Oundle.—3 Light G. Window, Medallion of "The Good Samaritan"
Gt. Saikeld Ch., Penrith.—3 Light East Window; Subjects, "The Baptism," "The Crucifixion," "The Resurrection," and "The Good Samaritan," also other windows
Gt. Torrington Ch., Devon.—A 3 Lt. W. with Medallion, "Christ blessing Little Children"
Guernsey, St Martin's Ch.—2 Ornamental Windows
Guildford, Clandon Ch.—A 3 Light East Window; Subjects, "The Good Shepherd," "St Peter," and "St Paul"
Hastings, St Andrew's Ch.—2 Light Window; "The Crucifixion"
Haversham Ch., Newport-Pagnel.—2 Light Window; "Faith, Hope, and Charity," and several others
Haxey Ch., Bawtry.—A 4 Light East Window, with figures of the four Evangelists
Heathern Ch., Loughborough.—A 4 Light East Window; Subjects, "The Nativity," "The Baptism," "The Crucifixion," and "The Resurrection"
Ilchester Ch., Somersetshire.—Various Geometric and other Ornamental Windows
Ironville Ch., Alfreton, Derbyshire.—2 Light Ornamental Window
Killyleagh Ch., County Down, Ireland.—One 3 Light rich Ornamental Window, three 2 Lt. rich Ornamental Windows, a Wheel Window, and four 2 Light small Windows
Kilsby Ch., near Rugby.—Single Light Window, with figure of "St Faith"
Kingston-on-Thames, St John's Ch.—Centre Light of West Window
Kingston Vale Ch.—A 2 Light Window; "The Crucifixion" and "The Resurrection"
Kington, St Michael Ch., Chippenham.—3 Lt. E. Window; Subjects, "The Nativity," "The Ascension," and "Christ Blessing Little Children." Memorial Window
Knockholt Ch., Kent.—M. W., with figure supported by angels, and one other, "Dorcas"
Lathorn Ch., Ormskirk.—A 2 Light Window; Subject, "Faith, Hope, and Charity," with rich canopies
Lee Ch., Bucks.—A Single Light Window with figure of our Saviour
Lewes, St Ann's Ch.—A Single Light Ornamental Window
Little Barrington Ch., Barford, Oxfordshire.—A Single Lt. W., with figure of St Mary
Llywell Ch., Brecon.—A 4 Lt. E. W.; S., "The Crucifixion" and "The Resurrection"
Longdon Ch., Rugby, Staffordshire.—A 2 Light South Chancel Window; Subject, "Joseph and his Brethren carrying the Remains of their Father to Bury them in the Cave of Machpelah"
Lorton, Somerset.—Three 2 Light Windows, with figures and ornamental work
"Lys Church," Hampshire.—A small Single Light Ornamental Window
Maidenhead, the School Chapel.—3 Lt. Window; S., "Christ blessing Little Children"
Manchester, Mossley Ch.—3 Light Window; Subjects, "The Good Shepherd," "Moses," and "St John the Baptist"
Manchester, St Stephen's Ch., Chorlton Medlock.—4 Light East Window, No. 219
Manchester, Musbury Ch., Helmsboro.—A 2 Light Window; Subjects, "Christ Blessing Little Children" and "The Good Shepherd"
Manchester, St Stephen's Ch., Chorlton-on-Medlock.—A 4 Light East Window; a rich Geometric 5 Light West Window, with Medallion of "Christ Blessing Little Children" in centre Light, and varied patterns of rich Geometric Work with Medallions in side Lights; also six other rich Ornamental Windows
Marlesford Ch., Suffolk.—A 3 Light East Window; Subjects, "The Baptism," "The Crucifixion," and "The Resurrection"
Mucking Church, Essex.—2 Light Ornamental Window
Natland Ch., Kendal.—3 Lt. W., centre Lt., "The Baptism of our Lord," and O. side Lt.
Natland Chapel.—A 3 Light Window, centre Light, "Christ blessing Little Children"
Newcastle, Newcastle-on-Tyne.—A 3 Light Window; Subjects, "The Baptism," "The Crucifixion," and "The Resurrection"

ABROAD.

Newcastle Emlyn, Carmarthenshire.—2 Light Window; "The Crucifixion" and "The Ascension"

Newton Ch., near Wisbeach.—A 3 Light Window; Subject, "Raising of Jairus's Daughter," with Geometric pattern side Lights

Oakham, Rutland.—A 5 Light Window, with the "Miracles of our Lord"

Oban Ch., Scotland.—Two 1 Light Windows, with crests, figures, &c.

Offord Ch., Huntingdon.—A 2 Light Quarry Window

Ogbourne St George, Marlborough.—A 3 Lt. Window; "St Peter, St Paul, and St John"

Piston Ch., Andover, Hants.—3 Light East Window, as No. 228

Peterborough, the Cathedral.—A 2 Light Window in north transept; "Christ appearing to the Apostles"

Peterson Ch., Cardiff.—A 3 Light Geometric Window

Pett Ch., Hastings.—A 2 Light Geometric Chancel Window

Pillaton Ch., near Melton, Cornwall.—A 3 Light Geometric Window with Heraldic arms

Pishill Ch., near Henley-on-Thames.—3 Light Window; "The Good Shepherd," "The Good Samaritan," and "The Return of the Prodigal"

Portsmouth, St Mary's Chapel.—Centre Light of East Window; Subject, "Christ blessing little Children"

Prims Lee, Salop, St Peter's Ch.—O. Window with Medallion, "The Good Samaritan"

Red Hill, Philanthropic Farm School Chapel.—A 3 Light Window; Subjects, "Our Lord appearing to Mary," "The Annunciation," "The Crucifixion," "Christ's Charge to St Peter," and "The Adoration of the Magi." This Window was exhibited in the International Exhibition, 1871

Rimpton Ch., Sherborne.—Ornamental Memorial Window in nave, with angels

Rodmorton Ch., Cirencester.—A 2 Light Window, with figures of "St. Peter and Paul"

Romily, Stockport, St Chad's Ch.—3 Light Window; "The Call of the Shepherds," and "The Adoration of the Magi"

Ropley Ch., Grantham.—A 2 Light Window, with tracery. A 2 Light Window, with figures of "St. Peter and Paul"

Salford Priory Ch., near Birmingham.—A 2 Light South Aisle Window; Subjects, "Hagar and Ishmael in the Wilderness," and "The Conversion of the Philippian Gaoler"

Sapperton Ch., near Cirencester.—Centre Lt. of E. W.; S., "Our Saviour bearing the Cr."

Sauton Ch., Norfolk.—A 3 Light Ornamental Window

Shanklin Ch., Isle of Wight.—Two Ornamental Windows in chancel

Sherborne, Dorset, Osborne Ch.—A 3 Light rich Geometric Window

Skillington Ch., Grantham.—Memorial Window in Baptistry

Skipiton-in-Craven Ch., Yorkshire.—A 3 Lt. N. Chancel Window; Subjects, "St. John," and four of the "Acts of Mercy;" and another 3 Lt. Window; Subjects, "The Agony in the Garden," "Christ bearing the Cross," and "Our Lord appearing to St. Mary"

Slinfold Ch., Hants.—A Window to commemorate a wedding; Subject, "The Marriage of St. Mary and St. Joseph"

Southampton, Colbury Ch., near Totton.—A 3 Light rich Ornamental Window

Southsea, Hants, St Jude's Ch.—A single Lt. W., with a figure of "The Good Shepherd"

South Stoke Ch., Wallingford.—3 Light Window, with figures of "Our Saviour, St. Peter and Andrew"

St Anstey, Cornwall.—Memorial Window at east end of south aisle; Subjects, "The Baptism," "The Crucifixion," and "The Resurrection"

St Giles-on-the-Heath, Launceston.—A 3 Light East Window, and two others

St John at Patmos, four "Acts of Mercy," and "The Ascension"

Stagsden Ch., near Bedford.—3 Light Ornamental Window

Stillorgan Ch., Ireland.—East Window: memorial to the late Archbishop of Dublin

Stockport Parish Ch.—3 Lt. Window, with Medallion; Subjects, "The Acts of Mercy"

Stoke Ch., Colchester.—A 2 Lt. M. Window; Subject, "St. Edmund" and "St. Mary"

Stokenham Ch., Kingsbridge, Devon.—A 4 Light rich Ornamental Window

Stroud, The Edge Ch.—Chancel Window; Subjects, centre Light, "The Crucifixion," sides, "St. John and St. Paul" and a single Light Window; Subject, "The Nativity"

Sutton Ch., Peterborough.—A 3 Lt. M. Window, with Subject "The Good Samaritan"

Sutton Ch., Wansford.—Quarry Window, with Medallion in centre

Swinhope Ch., Gt. Grimaby.—Memorial Window in nave, as No. 193

Talke Ch., Cheshire.—A 3 Lt. G. Window, with Subject "Our Saviour," and one other

Teynham Ch., Sittingbourne.—3 Light Window; Subject, six of "The Acts of Mercy," and a 2 Light Ornamental Window

Thornor Ch., Leeds.—3 Light Window; Subjects, "Raising of Lazarus," "Paying the Tribute Money," and "Washing the Feet of the Disciples"

Thornley Ch., Durham.—A Single Light Window, as No. 226

Toddmoren, All Saints Ch.—Three 3 Light Windows representing the Beatitudes

Toller Whelm Ch., Corscombe.—2 Light Window; Subjects, our Saviour as "The Good Shepherd" in one light, and as "The Consolator" in the other light

Tosside Ch., Settle.—A 3 Light Geometric Window

Trawden, Colne, Lancashire, St Mary's Ch.—A 3 Light rich Ornamental Window

Tuxford Ch., Newark.—3 Light Window; Subjects, "Faith, Hope, and Charity," and "Christ Blessing Little Children"

Upton-on-Chalvey, St Lawrence Ch.—Single Light or Ornamental Window

Wadebridge, Cornwall, St Breoch Ch.—A 4 Light Ornamental Window

Walton, Aylesbury, Holy Trinity Ch.—A 3 Light Geometric East Window

Walton Ch., Luttrell.—2 Light Window; "The Woman at the Well" and "The Belief of St. Thomas"

Wandsworth, St Paul's Ch., close to Clapham Junction.—A 2 Lt. E. Window, No. 227

Waterlooville Ch., Cosham.—3 Light Ornamental Window

Weardale, St John's Ch.—Two Ornamental Memorial Windows, with angels

Wells Ch., Norfolk.—Large 6 Light East Window, "The Crucifixion," "The Burial," "The Resurrection," and "The Ascension"

Westbury-on-Tyeme, St. Peter and Paul's Ch.—A 2 Lt. Window, south side of chancel; Subjects, "Suffer little Children to come unto Me" and "Feeding the Multitude"

Weyhill Ch., Andover.—3 Light East Window; Subject, "St. Michael and All Angels"

Whittington Ch., Battle.—Geometric East Window, with angels

Wigston Magna, Leicester.—Ornamental Stained Glass, Japanese style, for Lantern Light, and other Windows to Bushloe House

Willington Spain Ch., Ongar, Essex.—3 Light Geometric Window with "Christ blessing little Children" in the centre

Windermere, Sawrey Ch.—3 Light Memorial East Window; No. 195, and 2 others

Woodbridge Ch.—A 3 Light Memorial Window

Woodbridge, St Mary's Ch.—Ornamental work to tracery

Woodnewton Ch., Wansford.—Four Windows, with emblems, &c.

Worthing Ch.—M. Window; S. St John with stylus and scroll looking up to an angel, who bears a scroll inscribed, "Write, Blessed are the dead who die in the Lord"

Wrecclesham Ch., Farnham.—A 3 Light East Window

Yelden Ch., Bedfordshire.—A 2 Light South Chancel Window; Subjects, "The Sermon on the Mount," and "The Parable of the Sower"

Yelvertoft Ch., Northamptonshire.—A 5 Light Ornamental Quarry Window

Abbreviations.—Ch. Church. Cr. Cross. E. East. G. Geometric. Lt. Light. M. Memorial. O. Ornamental. S. Subject. W. Window.
The numbers quoted above refer to the designs in the Catalogue.

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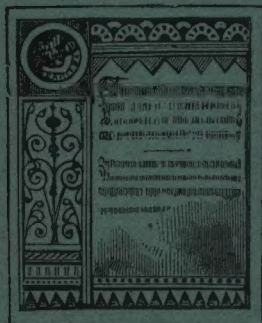
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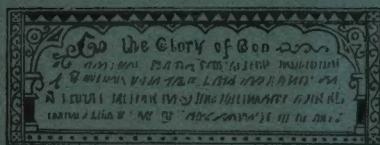
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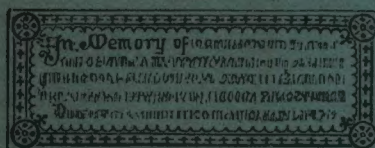
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